1888-A Merry Christmas to Our Many Readers-1916

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MR. WAKER THOMPSON

When Walker Thompson first made his appearance at the Lafayette Theater it did not take long to see that he was going to take a high place among the outstanding artists of the year. Here is a young actor who has been kindly blessed by nature, and who has chosen a career for which he is eminently fitted. In the many roles in which he has been seen he has exhibited such a brilliant dramatic understanding that easily places him one of the greatest finds of the year.

No player has shown greater versatility, and displayed finer genius than he. One of the accomplishments that will ever stand to the dramatic triumph of this young artist, is the magnificent interpretation which he brought to his work in Madam X, doubtless the most notable drama produced by Negro players. In this gripping play he was Louis Floriot, a young lawyer, who was called upon to defend his mother whom he did not know. Those who remember the brilliant effort of this young man in bringing out every shade of tense, emotional, and dramatic acting in this role will readily attribute it as perhaps the notable dramatic effort of any Negro in the country. The high grade work seen in this production has characterized all his work. In "A Pair of Sixes" he was the same delightful, dashing and brilliant actor.

He is a high school product, and being as he is serious and devoted student of the drama he should be one of the year's dramatic artists.

MR. REESE DUPREE, ONE OF NEW YORK'S MOST SUCCESSFUL MUSICIANS.

Seven years ago, a youth of not more than twenty-six summers landed in the big metropolis city burdened down with a "skeleton grip" and a store suit of clothes which fitted him, as the city boy said, "like high waters and no quarters." The biggest thing that he was possessed with after swinging through the big iron gates of the great Railroad Terminal, was his ambition. And of that commodity, he had a sufficient supply. This youth was no other than Mr. Reese Dupree, who is now a commanding and imposing figure in the realm of his profession.

In the passing of those seven years, Mr. Dupree, through sheer force of will abetted by loads of hard work started right at the foot of the ladder and placed his business card on the very top rung. Incidental to this he has built up very quietly three of the most prosperous furnished rooming houses in New York City. These are situated at 241 West Forty-first street, consisting of thirty rooms; 255 West Forty-seventh street, which has thirty-two rooms, and 136 West Forty-ninth street, containing fifteen rooms.

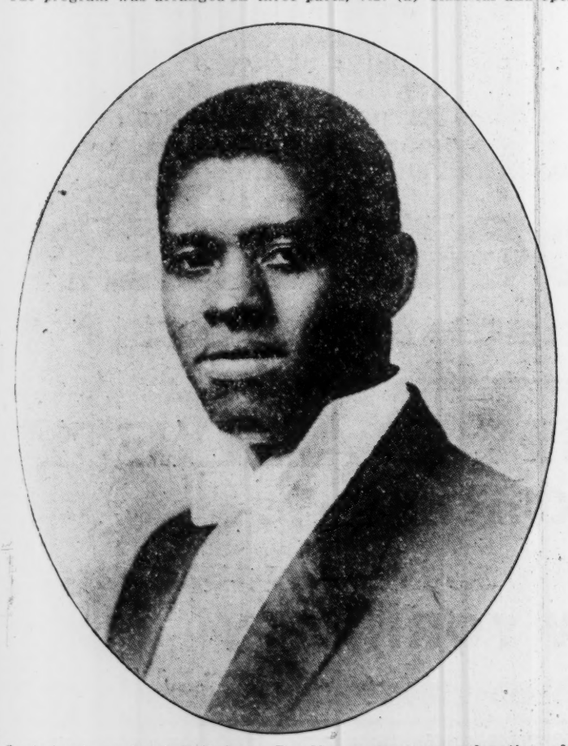
Mr. Dupfee is a full-fledged Southerner, thank y' suh, and comes from Macon, Ga. And it is said that Southerners are accorded the reputation of being more sympathetic than folk born and reared in the north, which may account for his unswerving generosity and bigness at heart. His hand has been a helping one to others as well as to himself. People in Atlantic City, N. J., well know Reese Dupree, through this generosity and if the stupendous reception banquet-benefit which he pulled off during the year of 1915 to aid Miss Marie Williams, who has been suffering for nine years with an affliction which robbed her of her power to walk during that time, stands for anything, he will always be acclaimed by that city as being her favorite Colored son.

THE HAYES TRIO FINDS CHAUTAUQUA WORK BOTH INTERESTING AND EDUCATING.

The Hayes Trio, composed of Roland W. Hayes, tenor and manager, William H. Richardson, baritone, and William S. Lawrence, pianist, was engaged by the Chautauqua Association of Pennsylvania," its purpose being "Educational uplift to small communities," this past summer and proved to be a distinct success.

The trio was one of twenty-eight musical companies engaged, and the only Colored company. And was on the circuit for ten weeks in the eastern section of the country. They sang in eight states, sixty cities, to one hundred and twenty audiences, traveled every day except Sunday. The entire trip covering more than 3,000 miles.

The program was arranged in three parts, viz: (a) Classical and operatic; (b) Semi-classic, and (c) Folk-lore. Dr. Hayes gave an explanation of the operatic numbers and folk-lore before rendering them.



Dr. Newell Dwight Hillis, pastor of Plymouth Congregational Church, Brooklyn, N. Y., and which was formerly pastored by Henry Ward Beecher, was the lecturer with the Hayes trio.

The aggregate report from sixty towns which had chautauqua and whose scale of percentage of satisfaction which each company gave was as follows: (a) especially satisfactory; (b) satisfactory, and (c) unsatisfactory. The Hayes Trio, 76 per cent. especially-satisfactory and 24 per cent satisfactory and no per cent unsatisfctory.

Mr. Hayes says of this tour: "It was the most interesting and educating musical experience I've had in these four years that I have traveled over the country in concert. It was our first experience at chautauqua and our first few programs were both exciting and trying as we were not on to the art of tent singing. As we sang, or to be more exact, shouted our songs it seemed that we were not making any effect at all as we did not hear ourselves, but ere long we caught onto the chautauqua trick, and this is how we did it: One night while I was singing away at the top of my voice and using all of the energy I possessed within my little body, Mr. Richardson decided that he would go around to the front of the tent to see how my voice carried, and to his great surprise he found himself, so to speak, almost prostrated by the force of my voice. When I came off the platform he said to me, 'If you wish your audience to enjoy your singing you should not "Yell" so loudly on their ears.' So from that time on we took things easy, conserved our energies, saved our voices, and pleased our audiences more.

"Another amazing fact revealed to us was the little or no knowledge white people have of the Negro, his music, in its truest sense, and his musical achievements. As we went from town to town we were constantly confronted with such statements as the following: 'Why, we have never heard music of such high order from your people and did not know there were such finished singers in the race. We have heard the minstrel singers and some of the jubilee singers, but they did not sing with the intelligence and understanding with which you do. I think it remarkable that you give your classics as well as the white artists, and then, give your own music in a more wonderful way than can they. You have an advantage.' Hearing such things day after day one can easily imagine the two-fold feeling which came over us: that of gratification on hearing our efforts spoken of in such a commendable way and that of remorse at the thought that heretofore our would-be representative musicians failed to represent the Negro as he should have been represented. It is too bad that even now the general run of our singers are not willing to make a sacrifice of a few years to preparatory work or study which will turn them out imitable artists. They take just enough lessons to attract the attenion of people and are so eager to go out that the first vaudeville manager who comes along and offers them—what they term as a flattering sum—and which in reality is nothing—they throw up their study and go off to vaudeville to pick themselves up later with their voices gone, no impression made and all ambition dead. Oh! when shall we ever see the necessity of thorough preparation before entering upon our fields of vocal endeavors as representatives of the race. It was indeed gratifying to me, however, to know that the purpose for which I originally set out to gain in my musical career was being realized to a pleasing extent, and that the Hayes Trio was capable and did demonstrate the ability to the extent of making a large number of white people, who heretofore accepted the statement that 'Negroes are not capable of doing anything of a high order and real merit,' realize that he is as capable, if given an opportunity, as any other nationality.

"The chautauqua, therefore, has taught me that thorough preparation in one's work is necessary, and has further stimulated within me a desire and threefold determination to fully inform myself until I shall have attained unto perfection itself. It has also taught me my responsibility to my race as a man and as a singer representing it, and the art of presenting my program in such a manner as to elicit expressions of 'especial satisfaction' and 'satisfaction' from my auditors."

MR. WILLIAM (BABE) TOWNSEND, GENTLEMAN, SHOWMAN, ARTIST AND LEADER.

have become history and the men and women who prepared the way for better days are listed as the pioneers in this noble work, we cannot very well forget Mr. William "Babe" Townsend. A youngster in years, but an old man in professional wisdom and experience. I remember that it has been only a few leaps back, when Townsend uttered in my presence his opinions regarding the organizing of Colored companies for the playing of high-class drama productions.

It was he who first spoke directly to the theater-goers at large concerning the advisability of forming such companies for legitimate stock work, making use of the theatrical columns of the New York News for this discussion. He agitated, pleaded for, and demanded a legitimate field for qualified Colored Thespians, and buttonholed many prominent people, both in and out of the profession as well as many people belonging to the opposite races in his serious efforts to secure intelligent audiences. On the street corners, in the club rooms and in the office of different Colored newspapers, everywhere he would tell his arguments to everybody who would listen, that "the time was at hand for the Colored artiste to discard the time-worn-out act of ridicule and to attempt the serious."

Older performers who answered him said "tut tut, that kid's as crazy as a daffidil." But was he? The Quality Amusement Corporation, which entered the field of operations that Mr. Townsend had previously urged others to see, have succeeded so well that from its start of one small stock company, it has today three large and well balanced companies of Colored dramatic players, together with a circuit of three of the finest theaters, especially built for Colored people's patronage, in the country. They are the Lafayette, in New York City; the Howard, in Washington, D. C., and the Colonial, in Baltimore, Md., and a new theater is now being built by this corporation in the big city of Philadelphia, Pa.

Who's looney now? Mr. Townsend started in the show business with S. H. Dudley's "His Honor, the Barber Company," from where he went with the late J. Leubrie Hill's "My Friend From Dixie Company." He was also with the Whitney Brothers' "Smart Set Company" two seasons, and was again seen with J. Lubrie Hill's famous "Dark Town Follies." In the majority of these aggregations, this young fellow has held down the very important and responsible position of stage manager. His theatrical activities have taken him over the big time circuit of U. B. O. with a number of reputable acts, namely: "The Dixie Seranaders," "Original Newsboys' and Messenger Boys' Quintette." He is a bass singer of considerable note. In fact he is the real and original little fellow with the BIG voice. Mr. Townsend is just the kind of man the profession is badly in need of as a leader. He is not only in the habit of saying things, but possesses the happy faculty of executing them. He is always a gentleman, but aggressive to the fighting point. A thorough business man and a real artist.

BROWN & DEMONT.
LILLYN—BILLY.
International Entertainers.

Lillyn Brown and Billy DeMont, the well known vaudevillians and authors, have much to be thankful for. About 14 months ago when they first invaded the east, they made an indelible impression and was styled by the New England Press, as the Black Diamonds of Vaudeville. After working for every reputable agent in New York, in order not to wear out their welcome, they formed a stock company and have been working ever since, and they have had in their company some of the greatest artists obtainable. Their style of playlets are free from slap stick or suggestiveness, and have made good to the most skeptical audiences in the east.

They are the first colored producers to open the eyes of the New York audiences, since the dramatic craze has struck Harlem, and have just finished a run at the New Lincoln, and then for a return engagement to Philadelphia with Baltimore to follow.

Up to date, they have worked since January 1, 1916, 317 days this year, which is quite a record in the East

They have to offer to the public the following play and playlets, including Rustic, Melo, Civic, Rural, Comedy and regular dramas, Musical Comedies, Sketches, Tabloids and Serials, namely:

"Double-crossed," "Nick O' Time," "Revelation," "Retribution," "The Penalty," "The Mysterious Man," "Night at the Lodge," "Down in Mexico," "The Burglar," "At the County Fair," "The Stool Pigeon," "The Heart of Kentucky," "The Dope Fiend," "The Price of a Woman's Honor," "The Espaced Lunatic," "Miss Black and Tan from Alabam," "Love and Loyalty," "A Star Boarder," "From Down Home to State Street," "A Country Dinner," "A Country Girl," and quite a few others with the Metropolitan city stamp of approval. They extend a merry Christmas and a prosperous New Year to all.

They can be reached at all times at their permanent residence, 25 West 132nd street, New York City.

THEATRICALS VS. JOURNALIST.

(By Hi Henry Scott.)

Clay Price, the popular and versatile correspondent of The Freeman, is now going through what might be rightly termed a crisis in his career, modest and unassuming as he is, no mention of the affair has reached your office. Mr. Price is known in our city as a reporter and a theatrical promoter and hence the trouble. The recently organized troop called the "Darktown Follies," has sued Mr. Price for breach of contract. He and the well-known former promoted, Gales. The suit as far as can be ascertained, can have no standing in court, so why should he worry. "He who comes into court must come with clean hands," is the basic principle and motto of equity services contracted for must have a reasonable guarantee for payment. When that service is performed with great cleanness of vision and superlative perspicity Mr. Price et al., saw no visible nor for that matter, future means of support or compensation, hence the withdrawal. Technically wrong, you may say, but in this, the age of magnificent and altitudiness prices, "safety first," is a doctrine that the courts and general public must recognize as tanable if not wholly justifiable and sound. Price the wise old guy, is now committal the sphinx that he is, but bystanders and readers of The Freeman in this city have their eyes peeled. Suppose a judgment is obtained against him, lovely recovery better than injunction. Yes, enjoin him from further participation in pseudo theatrical companies and may the decree order him to attend even more strictly to The Freeman's business, the greatest of Negro journals.

MISS MARGARET HUBBARD BROWN, "AMERICA'S PREMIER DESDAMONA"

Wishes the Whole Wide World a Cheerful Santa Claus Season and a Bright and Happy New Year.

I am passing away a few minutes glancing over the kind things "various newspapers" said about me when I played "Desdemona" in Mr. Sterling Wright's "Othella Company.

The Boston Post published last May 16, this: "Margaret Hubbard Brown, who is alternating in the part of "Desdemona", played the part so well that she was given considerable personal applause and was second in the approbation of the audience only to Sterling Wright."

And on May 23 the Philadelphia Ledger said of me: "The 'Desdemona of Margaret Brown suggested very well the 'super-subtle Venetian.' And in her acting there was no suggestion of race, so far as voice and acting went."

On May 23 the Philadelphia Press said: "Margaret Brown was a convincing 'Desdemona,' acting the pure, guileless wife with feeling and passion."

May 23 the North American of Philadelphia said of her: "Margaret Brown as 'Desdemona,' was a conspicuous character."

The New York Telegraph published on May 16, this account: "Appropriately named is Margaet Brown, who was the 'Desdemona'

AND A BRIGHT AND HAPPY NEW YEAR.

yesterday, but her racial traits were sufficiently evident to rob her marriage to Othella of any sentimental shock that usually seizes those who object to outright miscegenation. Miss Brown reads her lines with intelligence and feeling and acted with a moderation that was gratifying."

And on May 17, the Amsterdam News ahd this to say: "Mis Margaret Brown's 'Desdemona' is superior to any 'Desdemona' we have yet seen. It is superior to the 'Desdemona of Miss Marion Tony—that is, when we saw Miss Tony last. She may have improved since then, therefore we mean to visit the York theater again this week during one of the shows when Miss Tony appears. On the face of what we saw of her 'Desdemona' at the Lafayette theater, however, we must for the nonce give the 'laurels' to Miss Brown, when 'Desdemona' excels, especially in the bed chamber scene, what we can remember of Miss Tony."

Since the closing of "THE OTHELLA" COMPANY, my time has been well taken up with concert and elocutionary work in churches and clubs.

For work of this kind my services may be obtained at a very moderate cost.

DEMOS & JONES, POPULAR VAUDEVILLE ARTISTS.

It has long been our pleasure to sit through fifteen to twenty minutes of the popular Jones & Ross act when playing at one of local theaters, and it has long been our pleasure to record the always decided impressions this versatile pair have always made. Miss Ella Ross, the female end of the team,

DEMOS JONES.

is the possessor of a really good singing voice and truly knows the art in how to best use it. While Mr. Demos Jones, besides having a remarkable tenor voice, is a dancing man par excellence, both members making a very pleasing stage appearance.

The Jones & Ross team is product of New York City and during their

ELLA ROSS.

years before the public have played in houses belonging to the "big time" circuit as well as having delighted audiences which attend the small time houses. This team is good to look upon and good to listen to. They are singers of natural abilities and dancers of no mean degree. They are well costumed and will fit in nicely on the stage of any theater.

MRS. CARLOTTA FREEMAN.

The distinction of having created roles (characterizations) of a more varied nature than any other female player of color during the recent advent of the drama by colored players—more distinctive types—probably falls to the credit of Mrs. Carlotta Freeman of the original "Anita Bush Stock Company," and the more recent Lafayette players. The majority of leading artists are specialists, viz.: emotional, character or comedy and have hewed close to the

lines of their individual cult, but Mrs. Freeman has definitely proven her ability by invading all of the above mentioned fields and issuing forth more than conqueror. Her splendid impersonation as Mrs. Dramley in the "Girl at the Fort" won her the distinction of being the first colored actress to enact a legitimate, emotional role.

MR. SIDNEY KIRKPATRICK.

Sidney Kirkpatrick is one of the most versatile actors among the Lafayette players, and brings to his work a dramatic finish and understanding that stamps him among the big figures in the dramatic life of the Negro. His pronounced versatility has been seen in the many roles in which he has appeared, and in each of them he exhibited a fine background for his work. He has appeared in roles in which he was by nature particularly fitted, and this coupled with splendid dramatic intuition, has enabled him to appear to distinct advantage in his work.

As a "leading man" he makes an attractive "Matinee Idol" that has won for him a unique place in the hearts of the playgoers of this city. His presence on the stage always gives assurance, and inspires confidence, a big asset in the success of the actor. It was "The Escape," one of the most gripping dramas put on by the Elite Amusement Company, that we were attracted to the work of this gifted actor. In this play he was Dr. Von Elden, the prosperous society physician, who lives in the fashionable uptown apartments, and whose duties carry him to the lower East Side, where he meets and wins the heart of a girl who was longing for an escape from the grind of the East Side.

Dr. Von Elden, in the suave manner of the society doctor, tells the girl of life as lived uptown, and offers her the one great escape for which she longed. In this role Mr. Kirkpatrick brought to his work a naturalness that was truly artistic and refreshing. It was in "Big Jim Garrity" that we observed him next, and a role in which fine opportunity was given for a different shade of work. As "Big Jim Garrity" the man with force of character, who lives down a shady past, and rises to an eminent place in the community, he appeared every inch the artist with the dramatic ability and understanding to put the plot across. In "The Lion and the Mouse" he was the same finished artist who was ever conscious of his part, and who kept up a high standard of dramatic work that has been conspicuous ever since he joined the Lafayette Players. Blessed with a fine presence and a good resonant and carry voice, Mr. Kirkpatrick should easily be classed as one of the most gifted of the new school of Negro acting.

..The Quality..

Amusement Corporation

Robert Levy, Gen'l Man'gr

Now Playing

New York — **Lafayette Theatre** — 131st St. & 7th Ave.

Philadelphia — **Lafayette Theatre** — Broad & Lombard Sts.

Baltimore — **Colonial Theatre** — 317 N. Eutaw St.

Washington — **Howard Theatre** — 7th & Tea Sts. N.W.

with the following Cities to follow in the Near Future

Pittsburg Detroit Cincinnati Louisville
Chicago Indianapolis St. Louis Kansas City

Presenting Exclusively

High Class Broadway Dramatic and Musical Successes with an

All Star Cast of Colored Artists

Trusting that we'll be with you soon, we wish you all

A Merry Christmas & A Happy New Year

Lillyn Brown and Will De Mont

"The Black Diamonds" of Vaudeville

—Wish—

A Merry Christmas and A Happy New Year

To Everybody. Now playing with our own small company a repertoire of "drama playlets." Permanent Address.

25 West 132d St. New York City

FRIENDS, ACQUAINTANCES AND PEOPLE!!

IF I HAVEN'T seen you Much of Late, t has been because I have been too busy. You will find me with one of the companies of the Quality Amusement Corporation; sometimes at the Lafayette Theatre in New York City, sometimes at the Howard in Washington, D. C., sometimes at the Colonial in Baltimore, Md. I am working hard hank you, and getting along fine. May you one and All have as Merry A Christmas as I have had A Merry Season.

Sidney Kirkpatrick Care of the **Lafayette Theatre**

The "Two Orchestral Ladies" of the

New Lincoln Theatre

Mrs. David S. Martin, Bass Violinist

—And—

Miss Mamie Mullins, Pianist

Send their cheerful regards to the entire world, and wish A Cheerful Christmas and A Prosperous New Year to everybody in it. Permanent Address

New Lincoln Theatre, New York City

We wish you A Very Merry Christmas

The Clef Club Inc.

Syncopated Orchestras and Entertainers, Deacon Johnson, Pres. and Gen'l Mgr.

134 W. 53rd St., New York

THE PASSING SHOW IN WASHINGTON.

(By R. W. Thompson.)

Frank Montgomery May Return After Holidays.

Frank Montgomery's aggregation of entertainers in the musical comedy, "Back to the Old Home Town," did a remarkably good business last week at the Howard and pleased large audiences of people, who understood that the production was "for laughing purposes only." The players are far above the average, all having made reputations in vaudeville and other road shows. Mr. Montgomery is a droll comedian of the Bert Williams type and is rapidly coming into his own through hard and conscientious work. The musical comedy stage has a new star in Florence McClain, whose attention to detail stamps her as a genuine artist. Her physical charms rival those of Annette Kellerman, and her costumes are simply "dreams." She does a marvelous amount of work, without apparently extending herself, taking three and four encores on as many big numbers in the show, and in the startling finale seems to be as free from fatigue as at the opening. In Miss McClain, Miss Fannie Wise, Nina Hunter, Mae Brown, Hattie James, Millie Dean and Lillian Hatch, Mr. Montgomery has a beauty group that will be hard to duplicate anywhere in the land. Bert Murphy, George Stamper, Garland Howard, Charles Mason, Dewey Wineglass, Dave Stratton and Earl West round out a company that is strong in every feature of the funmaking business. The show is at the National in Philadelphia this week and will doubtless "make good" there, as it did in Washington. A return engagement here in a new skit is probable.

* * *

Sidney Kirkpatrick Company Coming.

Cohan's dramatization of "Get Rich Quick Wallingford," with Sidney Kirkpatrick in the title role, comes to the Howard next week. It had been the original intention of the management to put this play on during the week of the 4th, but rememoering the premature presentation of "Raffles," and the disastrous outcome thereof, "The Lion and the Mouse," in which the Kirkpatrick company was "letter perfect," was carried into the Colonial in Baltimore, and the artists were thus given an additional week for the rehearsal of "Wallingford." The show is giving a good account of itself this week in New York City. This company is an exceptionally strong one, embracing such accomplished players as Sidney Kirkpatrick, Clarence Muse, Arthur Ray, Charles Moore, Charles Olden, A. B. DeComathiere, "Hank" Williams, Andrew Bishop, Will A. Cooke, Mattie Wilkes, Audie G. Lewis, Iris Hall and others.

* * *

Meier Levy—"Some Advertiser."

You've just got to hand it to Meier Levy, that's all, as the classiest advertiser that ever came down the Washington pike, at least since the advent of colored theatricals. The work Mr. Levy has been doing in pushing "The City," "Forty-Five Minutes from Broadway," Frank Montgomery's company and "The Three Twins" has been of the gilt-edged variety, and if every man, woman and child in this town is not aware of the attractions offered by the Quality Amusement Company, it is because they won't look into the shop windows and on the dead walls of the capital's four quarters. Meier Levy is here to stay as resident manager of the Quality Corporation.

* * *

A New Playhouse for S. H. Dudley?

S. H. Dudley, looking the picture of health, and as full of ginger as in the palmiest days of the original "Smart Set," breezed into town Sunday "to take a peep at things." He ran down from New York City, where his company, Dave Marion's "World of Frolic," is hibernating, and had a big bunch of news under his hat. Being asked as to the report that a group of capitalists are negotiating with him, looking to the erection of a modern vaudeville and musical comedy house here, your "Uncle Dudley" winked the other eye and said, "Watch developments." Mr. Dudley is convinced that the two elements of Washington's immense colored population are desirous of having centers for the exploitation of their respective tastes—one house to be the home of the legitimate drama and another to feature high-class vaudeville, novelty acts and musical comedy, and both to offer an outlet for quality concerts, local dramatic clubs and traveling combinations, which cannot get a hearing under present congested conditions. It is the opinion of all that there is not only ample room for another commodious theter for colored patrons in Washington, but a positive demand for enlarged amusement facilities. A modern playhouse, adapted to the use of the most up-to-date theatrical productions, seating about 1,200 persons, located on the site of the present Dudley heater, would be a gold mine from the opening of its doors.

* * *

"The Three Twins" Turning 'Em Away at the Howard.

That effervescent farce comedy and musical extravaganza, "The Three Twins," is turning 'em away" this week at the Howard. The plot hinges on the exact likeness of three young men, happily impersonated by Walker Thompson, George E. Brown and E. R. Abrams. The other parts are taken most acceptably by Tom Brown, Susie Sutton, J. Francis Mores, "Babe" Townsend, Gertie Townsend, Laura Bowman and Abbie Mitchell. We shall have more to say of this admirable production in our next.

* * *

Abbie Mitchell Leading in Popularity Contest.

Considerable local interest is being manifested in the popularity contest conducted by the New York News, the contestants being members of the Quality Amusement Company. All are well known here by reason of their frequent appearances here in the plays presented on the Quality's New York-Baltimore-Philadelphia - Washington circuit. Among the ladies, at this writing, Miss Abbie Mitchell is in the lead, with 1,580 votes to her credit, and Mrs. Chas. H. Anderson is second, with 1,344. Andrew V. Bishop is in the van among the masculine contenders, with 1,492 votes on his string, followed by Tom Brown, with 1,195, and "Babe" Townsend, with 110. Miss Mitchell is regarded as a "home girl" in Washington, and the local contingent of theater-goers is watching with sympathetic interest the strong fight that is being waged for her success. The prizes are $25 in gold for the winning male and female artist.

"Close-Up" Views of Plays and Players

Another sweeping "upheaval" in the plyaers o fthe Quality Amusement Company is threatened, so 'tis said.

* * *

Miss Iris Hall shows decided improvement. She is earnest and industrious, and has all of the hallmarks of an actress of quality in the near futue.

* * *

Mrs. Anita Patti Brown comes to the capital in February under the auspices of the National Training School for Women and Girls, of which Miss Nannie H. Burroughs is president.

* * *

The Howard's "supper shows" each day are distinctively "society" functions. The beauty and fashion of Washington turn out to these feature picture entertainments at 6:30 p. m.

* * *

Johnny Woods, with his irrepressible "Little Henry," put over the best act of his life at Dudley's last week. Mr. Woods is the top-notch ventriloquist of the profession, regardless of race.

* * *

Lyllyn Browne and Bill Demont, after a successful dash in the dramatic arena at the Lincoln, New York City, are adding to their laurels in Philadelphia. They are equally clever in vaudeville or the legitimate drama and are drawing cards everywhere.

* * *

Visitors to New York will find it to their advantage to drop into the new "Monterey Tea Room," just opened at 2283 Seventh avenue by Misses Marjorie Sipp, Ollie Burgoyne and Marie Young, three popular stage leaders. The institution makes a specialty of Mexican and Creole dishes.

* * *

Miss Henrietta Vinton Davis, the premier elocutionist, renewed her former triumphs in dramatic recitals in Chicago. She now goes to fill engagements in and about New York City, where she is a reigning favorite. Miss Davis' permanent address is 1219 Linden street, N. E., Washington, D. C.

* * *

Of the members of the company figuring in the recent "upheaval," Andrew Bishop and Will A. Cooke are, so far, the "sole survivors." Both appear here in "Get Rich Quick Wallingford." Anita Bush and Luke A. Scott, with artists gathered from other sources, have formed a stock company to go into Gibson's Standard in Philadelphia. The future of some of the members of the ill-fated "Raffles" combination is undetermined.

* * *

Miss Laura Bowman is one of the stand-out performers of the Quality Amusement Corporation. She is versatile, talented and highly educated in the fine points of the drama and in music. She can present emotional, character or prima donna roles with equal facility and to the satisfaction of the public. Her friends would like to see her in another "heroine" part, such as she was given in "The Wolf," when she made her debut before a Washington audience.

* * *

The sudden death of Clarence Logan, which occurred here a few nights ago, came as a shock to the profession eyerwhere. Acute indigestion is given as the cause. The remains were cared for by the undertaking firm of Alexander Hensen, and were shipped to Des Moines, Iowa, for interment. Mr. Logan was an experienced theatrical manager and had been connected at various times with Cole & Johnson, J. Leubrie Hill, Williams and Walker and other leading attractions. His latest work here was as general manager for the Joe Simms "Honey Bunch" company, which played a number of engagements at the local houses during the last six weeks.

* * *

Mme. E. Azalia Hackley is to be the director of a monster chorus of 300 voices at a folk song festival to be given Jan. 26 at Carnegie Hall, New York City, under the auspices of the New York branch of the National Association for the Advancement of Colored People. Mme. Hackley is unquestionably the greatest organizer of choruses of this character in America, and this coming function bids fair to be one of the best that she has given to the public in her long and brilliant career. The singers will be drawn from New York City proper, Brooklyn and the nearby cities in New Jersey. George W. Lattimore, 70 Fifth avenue, New York, is chairman of the committee on management.

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Write for a Free Catalogue

The reason stage performers prefer my wigs is that they can also be worn for street wear

I also make a complete line of Switches, Transformations, Etc.

Alex. Marks

652 Broadway, New York City

..To Performers and Public I Wish You A..

Merry, Merry Christmas and

A Happy, Happy New Year

Mrs. Chas. H. Anderson

Per. Address: The Lafayette Theatre, New York City

Beauty, Comfort, Satisfaction!

All Rolled in One

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LARGE & PICTURESQUE DINING ROOMS

IT IS KNOWN!

by its most enviable reputation of three long years' standing as being the one place in this great city where one may be assured of having only the very best there is to be had in "edibles," prepared by the expert hands of the most capable chefs that money can hire.

THE MAJORITY!

of the New York colored public who dine out, dine here, and they know this, hence its appreciation has been unstintingly manifested through the direct patronage which crowds these palatial dining rooms every evening.

And There is Another Feature!

about **GOLDGRABEN'S** to be appreciated. It is **GOLDGRABEN'S** celebrated Symphony Orchestra, composed of select lady musicians. The harmony of melodies is an art with them, and music both popular and classical afford to music lovers the same degree of entertainment that they would receive at a high price musicale.

Misses Florence Emery and Louise Godfrey

composes the singing staff of GOLDGRABEN'S entertainers. Each of these young ladies have sung before the most discriminating of audiences, as well as having enjoyed the distinction of having been "the singing principals" in several of America's foremost Colored Show productions.

You May Travel the Country Over!

without finding a dining room open to the Colored people's patronage which so reflects in every phase of its service that distinction of what a really good place to dine in should possess, as you will find here at GOLDGRABEN'S.

People Who Come Here!

soon become acquainted with the large variety of choice food that GOLDGRABEN serves, as well as with the appetizing manner in which this food is prepared. If you are in town during the Holidays of Christmas and New Years, you are cordially invited to come in and enjoy the dinners that

GOLDGRABEN

has made famous.

FRANK BAILEY

... Caterer ...

Lenox Avenue, Cor. 132d Street

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Length of Comb 9 inches. Agents Wanted

Made of solid brass, has 32 teeth, round between teeth and on top. Does not cut the hair

WOLF BROS., 1214 North Senate Ave., INDIANAPOLIS, IND.

To Friends, Acquaintances and Strangers

A Merry Christmas and A Happy New Year

Andrew Tribble

Per. Address: C. V. B. A. Headquarters, New York City

WALKER THOMPSON

Wishes You All His

Sincerest Greetings

FOR THE

..Yuletide Season..

Am doing "leads" in light and heavy dramas now, and my auditors applause tells me that I am doing well, thank you. Old Friends with whom I have been out of touch of late, I am using this medium to shake hands with you again. and to say

Merry Christmas and A Happy New Year

Mail reaches me at The Lafayette Theatre, New York City.

Hello People!

HelloEverybody!

A MERRY CHRISTMAS and A HAPPY NEW YEAR TO ALL

I am Managing the Picturesque Dining Rooms of

..Goldgraben's..

Now, be Sure to visit Me when YOU come to town

Frank Bailey, Caterer and Manager of Goldgraben's

132d St. at Lenox Ave., New York City

MY HEART-FELT respects to the World at large, and my Best Wishes for A Merry Christmas and A Happy New Year's to everyone. I also wish to send my best regards to my professional friends who much like myself have been too hard at work to correspond.

Andrew V. Bishop

Permanet Address

The Lafayette Theatre, New York City

Acts and Managers Tell

The S. H. Dudley Theatrical Enterprises

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Positively the oldest and most reliable Agent in the business. Organizer of the First Colored Circuit in the world. Can always place Acts. Managers, place your house on the Dudley Circuit. Address all mail to

S. H. Dudley Theatrical Enterprises

1853 7th St., N. W., Phone North 2063 Washington, D. C.

STAGEASCOPE.

(By U. Tellit.)

Who lives round about New York?
Terrible Teddy.
Who can set the world to talk?
Terrible Teddy.
When the Spanish folk defied us,
And to fight they did invite us;
Who brought forth the great rough-riders?
Terrible Teddy.

Who is it that shuffles fairly?
Terrible Teddy.
Who makes every dealing squarely?
Terrible Teddy.
Who was said to be far-sighted,
And selfishly copyrighted
Such a big thing as "delighted?"
Terrible Teddy.

Who believes in honest toil?
Terrible Teddy.
Who'll venture untreaded soil?
Terrible Teddy.
Who's informed on days of yore?
Who has teeth and teeth galore?
Who can tally—who can score?
Terrible Teddy.

Who knows what the war's about?
Terrible Teddy.
Who discovered the River of Doubt?
Terrible Teddy.
Then he sailed right over to Spain—
About the river did explain.
Who put water on Europe's brain?
Terrible Teddy.

Who is known all over the world?
Terrible Teddy.
Acquainted with kings, dukes and earls?
Terrible Teddy.
You may find a greater barker,
And I'm sure some men are smarter.
Who's the great human self-starter?
Terrible Teddy.

Who is called an accidental?
Terrible Teddy.
Who'll untan the Orientals?
Terrible Teddy.
If the war shifts to and fro—
Hope it don't, but say Bo:
Who was elected in 1904?
Terrible Teddy.

Who can train Uncle Sam's eminence?
Terrible Teddy.
How to box in self defense,
Terrible Teddy.
Who's the one and only bet
For the hogshead, for the peck?
Who'll get international respect?
Terrible Teddy.

Who could break a lion's jaw?
Mighty Samson.
Who could shake a lion's paw?
Terrible Teddy.
Who'll take "pep" out of Mexican chili?
And flavor this continent with vanilla.
Who'd apply the brakes to Villa?
Terrible Teddy.

Who has friends everyhere?
Terrible Teddy.
Who made a doll out of a bear?
Terrible Teddy.
Who would seldom wait and watch?
But would act and by-gosh
Who'd denature gall of Czolgosh?
Terrible Teddy.

Who will be discussed for ages?
Terrible Teddy.
Deeds diffused on history's pages?
Terrible Teddy.
Teddy in silence—Teddy in noise,
Teddy in sorrows—Teddy in joys,
Ladies will nickname their brisk little boys
Terrible Teddies.

THE FAMOUS OLD KENTUCKY MINSTRELS.

(By J. H. Neal.)

We are in the state of Mississippi playing to a packed house nightly and the managers, Mr. Harris and Mr. Hunt, are well pleased with the show. This is a show with a reputation. The band and all performers are working hard to make the show hold its own.

Mr. R. J. Simmons, with his 14 piece band, is setting them wild. Some band. Some of them that are pleasing with the Famous Old Kentucky Minstrels are Clark & Clark, Young & Young, Antwine & Antwine.

Mr. Walter Motley, that funny comedian, singing She Used to Be the Slowest Girl in Town, takes two and three nightly. O. Mathes, that bending wonder, gets his. J. H. Neal, singing We Are Goin' to Celebrate The End of War, in ragtime, and when he gets through working the chorus he don't leave any thing for the next man to do. Nuf sed. We had the pleasure of meeting the Greater Shesley's Show last Sunday and had about one hour to talk with the bunch, meeting Mr. Clarence Powell and many others that we knew. We also met the Teggette Brown Amusement Co. here in Greenville.

J. H. Neal had the pleasure of shaking hands with Mr. Prinest Meadows, one of his old home boys, whom he had not met in eight years. We are having fair weather. All are smiling because we close Christmas for one week. Regards to all in and out.

Buckwheat Stringer's Big 4 Comedy Co. at Opera House, Morgan City, La.

Buckwheat Stringer's Big Four Comedy Company with the DeVaux-Klein Shows, Inc., are playing here in this city, filling twelve days' engagement to a packed audience each and every night ,and we are forced to hang the S. R. O. sign out on the first and second shows each night, and on Thanksgiving night the company was invited to give a performance at the opera house, so as to make better convenience for our patronage, both white and black, and after the performance Mr. Shannon, the mayor of the city, came around and gave every one credit, and said it was one of the best shows he had ever witnessed.

The show opens up with a big minstrel first part, with ten people, all workers, and there is not a dull moment in the entire performance. The line-up of this company is as follows: Mr. Foster Williams (Kid Foster), first end; Mr. R. H. Hinson (Happy Jack), first end; Mr. Henry Rayno, second end; Mr. Luther Roy Sanders, second end; Miss Elnora Cole, soubrette; Miss Pearl Cole, coon shouter; Mrs. Alice Williams, soubrette; Mr. Buckwheat (Gus) Stringer, our interlocutor and manager, is bringing up the rear; Mr. Alford Willis, traps; Mr. Roscoe Clayton, piano, and they sure do deliver the goods. We spent 12 days in New Orleans, playing under the National Farm and Live Stock Shows, and while there we visited all of the theaters and cabarettes, and we had the pleasure of meeting some of our old friends and making new ones. Among them were Madame Roseyetta Brannam, Miss Bessie Brown, the Hootons, at Iroquois Theater; some act; keep it up, Hooton; Miss Edna Lancaster; some entertainer; Mr. Willie Brown, Mr. R. Swinton; some dancers, all cabarette workers of class.

The bunch sends regards to all in and out.

Buckwheat Stringer would like to hear from Ed Lemons and wife, Rasters Jenkins and wife, Nathan (Honey Boy) Evans and wife at once. Business of importance.

Ben and Lillie Ragan, answer my letter, by route in The Freeman. All mail reach me there.

Would like to hear from Chub Hawkins or any other good piano player.

Joe Doysey, write.

NOTES FROM J. C. MILES' BAND AND MINSTRELS, WITH THE GREAT COLE BROTHERS' WORLD-TOURED CIRCUS.

No doubt that when this writing reaches you our season will be ended. After a long, pleasant and prosperous season of thirty-eight weeks we will bring our season of 1916 to a close at Fullerton, Cal., and the show goes into Riverside, Cal., for the winter, which is only a street car ride from Los Angeles. All members of our company have been re-engaged for the season of 1917, which opens early in March, therefore we will only have a short time to rest up, and at that we will very likely form a company of fifteen to eighteen people and fill in the time, providing the required addition of talent can be procured as we expect from in and around "Frisco" and the "Los." We will let you know the results at our next writing. Our company at present is twelve strong, 10-piece band and two ladies. We regret very much to state that we lost our friend James R. Powell. No, not dead; just did not care to go to California. Our late addition is Mr. and Mrs. Ernest Montague, Harry Smith and Kosko Krop. The entire company send best wishes to the entire profession. All mail will reach us addressed care Cole Bros.' Shows, Riverside, Cal.

...To Everyone...

That I Know and to Everyone that Knows me, I Wish

A Hale and Hearty Christmas

AND

A Happy New Year

Am Hitting Three Big Cities NOW: Baltimore Washington, New York in "Character Leads" for the dramatic company of **The Quality Amusement Corporation**

Clarence E. Muse

Permanent Address

The Lafayette Theatre New York City

I wish to Thank The Public and My Friends for the Support and Kind Wishes visited on me since have been affiliated with "The Quality Amusement Company's Players", also A Very Merry Christmas & A Happy New Year. Best Regards

to all of the Boys and Girls of the Profession throughout the Country

ARTHUR RAY

Permanent Addaess, Lafayette Theatre, New York City

The Regent Theatre

1627-29 Penna. Ave., Baltimore, Md.

Presents its Compli

A Merry Christmas & A Happy New Year

To the Colored Artists Throughout America, and to let them know that this House is always ready to book Singles, Doubles, Novelty Acts and small Stock Companies. Write in for time now if you happen to be laying off.

Simon C. Hornstein

Proprietor and Manager

NOTE: Mr. Chas. Mosley, formerly employed at this theatre as Manager, is no longer connected in any capacity.

Listen People! Lend Us Your Ears!! We wish to wish You the Merriest of

Merry Christmas's

and the Happiest of

Happy New Years

We are booked Solid now at

Hayne's Dining Rooms

and have the pleasure of offering to almost the same clientele each night the kind of Singing and Piano Playing that Jack Trotter of the FREEMAN says "is most refreshing thing on the whole BILL-OF-FARE

Mrs. Lottie Gey Keyer a [illegible]

HAYNE'S DINING ROOM 147 W. 136th St., . .

Friends in Washington, Baltimore. Philadelphia, Boston, Buffalo Chicago and other places

"Hello and Merry Christmas"

Have you noticed the way Jack Trotter has me billed in his "Stars that shine on Many Circuits" column? He says, "She's the girl who hundreds go to hear sing." When you visit New York, don't forget to visit ME.

Mattie Harris

At Hayne's Dining Rooms 147 W. 136th St., N. Y.

GEM LAUNDRY!

Both Phones 1671

235-241 Indiana Ave., Indianapolis, Indiana

The Five Byron Brothers

Extend to their Many Friends

Greetings of the

Xmas & New Year Seasons

Working Regular on Big Time

I'm tearing into publicity, Dear People

Like I tore into the show business; I'm what older people in the profession term a "new entrance," but I am devoting lots of hard work in the effort to develop. I wish to present my sincerest wishes for you and the rest of the world

to have a

Merry Christmas & A Happy New Year

E. R. ABRAMS

With Quality Amusement Co. Players Per. Address, Layfayette Theatre, New York City

William "Babe" Townsend

Wishes You

The Merriest Christmas

& The Happiest New Year

That you've had in all the years of your life. Am full of hard work, but am getting plenty of Good Results. Shall be glad too hear from all friends at the some old address, Lafayette Theatre, New York City.

CABARETS' DOLS

Misses

MARJORIE SIPP, Singer

AND

THEODORE GIBSON Pianist

are Shouting to Folks Everywhere

A Merry Christmas and A Happy New Year

Permanent Address: New York City

"Merry Christmas Folks!"

Merry Christmas! Have side stepped VAUDEVILLE for the time being and am now doing character parts in "drama." Best regards to friends out West and in other sections of the Country, May be out as far as Louisville, Ky. by this time next year—playing for the same company The Quality Amusement Corporation. Whenever you hit the big Metropolis, drop into the Lafayette Theatre and see me.

Again, I wish you A Merry Christmas

Charles Olden

Care of The Lafayette Theatre, New York City, N. Y.

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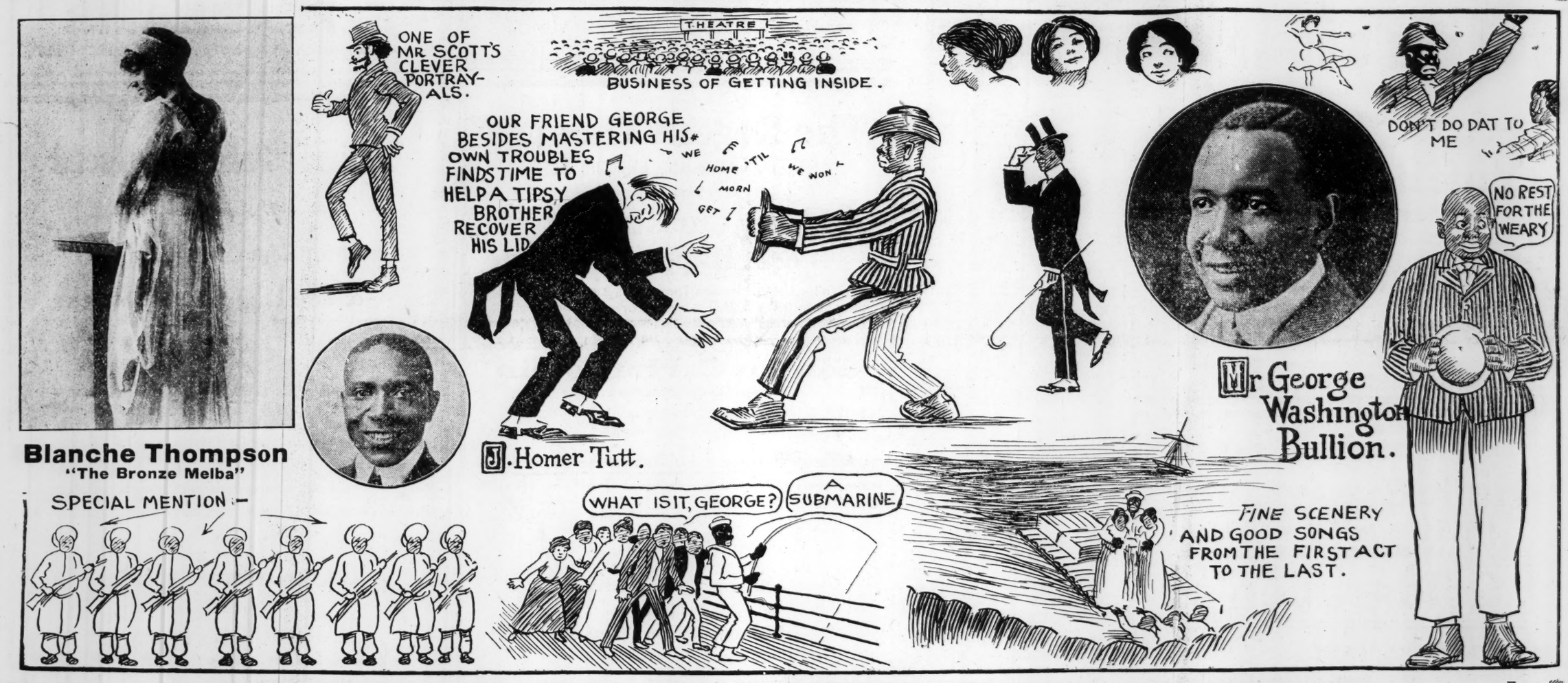
ONE OF MR SCOTT'S CLEVER PORTRAY-ALS.
THEATRE
BUSINESS OF GETTING INSIDE.
OUR FRIEND GEORGE BESIDES MASTERING HIS OWN TROUBLES FINDS TIME TO HELP A TIPSY BROTHER RECOVER HIS LID
WE
HOME 'TIL WE WON'T
MORN
GET
DON'T DO DAT TO ME
NO REST FOR THE WEARY
Blanche Thompson
"The Bronze Melba"
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WHAT IS IT, GEORGE?
A SUBMARINE
FINE SCENERY AND GOOD SONGS FROM THE FIRST ACT TO THE LAST.

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